



# SATGURU PARTAP SINGH MUSIC FESTIVAL



IN THE PRESENCE OF  
**HIS HOLINESS SHRI SATGURU JAGJIT SINGH JEE MAHARAJ**

**31st MARCH & 1st APRIL, 1996**  
**at BRENT TOWN HALL**

**NAMDHARI SIKH HERITAGE SOCIETY - 96 UPTON LANE, LONDON E7 9LW**

Namdhari Library

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# Namdhari Sikh Heritage Society

SRI SATGURU PARTAP SINGH JEE SANGEET SAMELAN

Under the Gracious kind patronage of  
His Holiness Sat Guru Jagjit Singh Ji (Spiritual Head Of Namdhari Sikhs)



H.H SHRI SATGURU PARTAP SINGH JEE MAHARAJ

## PROGRAMME

**Chaman Lal Chaman (Compere of the Festival)**

**SUNDAY 31st March 96**

**Kiran Pal Singh**

SANTOOR

Disciple of Pt. Shiv Kumar Sharma

**Partho Sarthi Mukerji**

(TABLA)

**Sukhdev Singh & Mohan Singh**

Disciples of Pt. Rajan Sajan Misra

VOCAL

**INTERMISSION**

**Ustad Amjid Ali Khan**

SAROD

Sukhwinder Singh Namdhari

TABLA

Shruti -- Tanpura

**MONDAY 1st APRIL 96.**

**Gurdev Singh**

SAROD

Disciples of Ustad Amjad Ali Khan

**S.S. Namdhari**

(TABLA)

**Shahid Parvez**

SITAR

Mohan Singh Tanpura

Vijay Ghate

TABLA

**INTERMISSION**

**Pt, Birju Maharaj**

And the Kathak Dance Company

Vijay Ghate

TABLA

at **BRENT TOWN HALL**

Forty Lane, Wembley, Middx.

**BOX OFFICE: 0181-937 6204**

**SUNDAY 31st MARCH 1996 - 6.30 p.m.**

**MONDAY 1st APRIL 1996 - 6.30 P.M.**

**Tickets: £10 & £6 EACH DAY/£15 & £10 TWO DAYS**





प्रधान मंत्री  
PRIME MINISTER



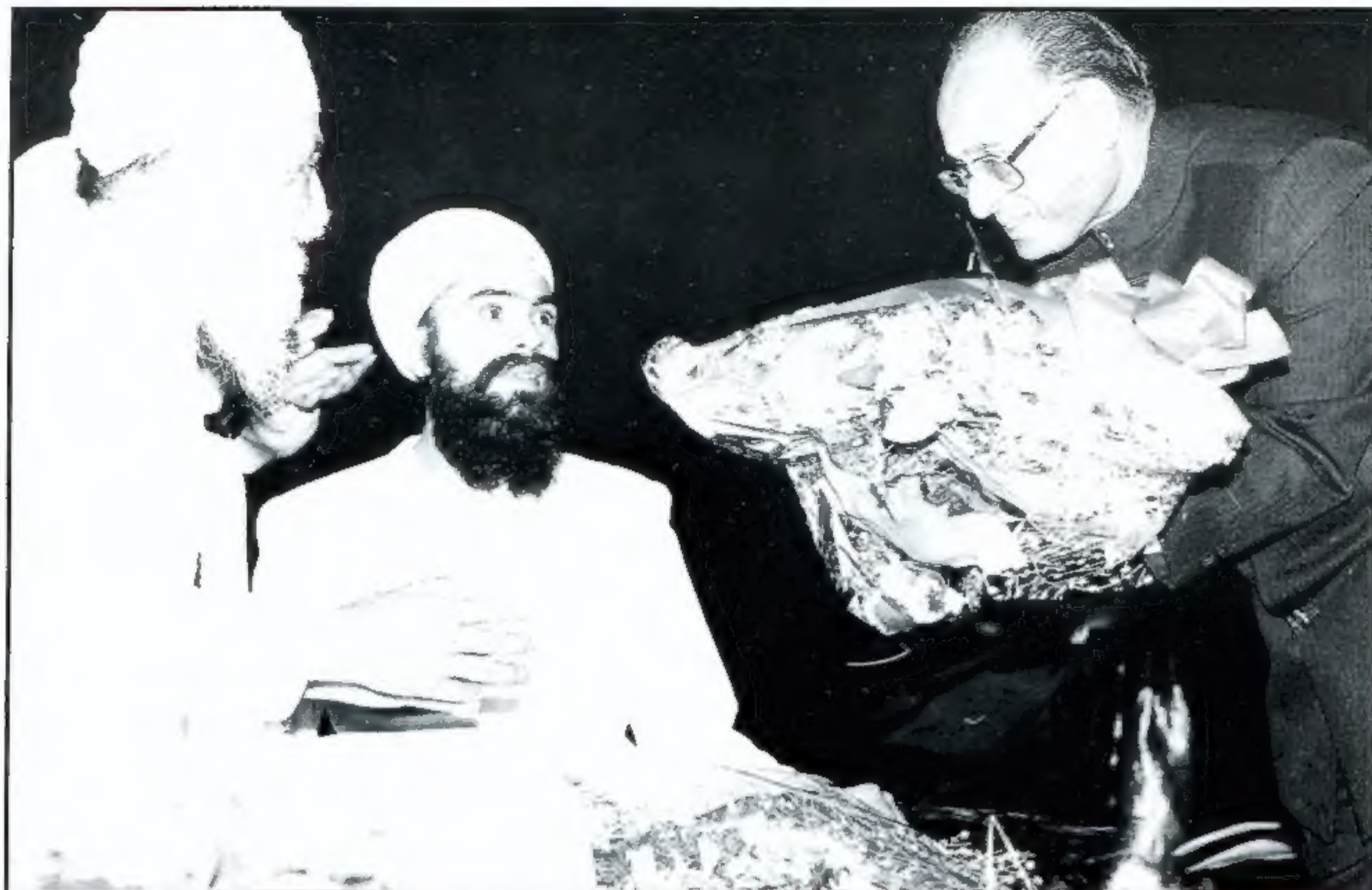
MESSAGE

I would like to extend my best wishes to the members of the Namdhari Sangat who have taken great pains to organise a reception in honour of His Holiness Sri Satguru Jagjit Singh Ji Maharaj and a music festival on March 31 and April 1, 1996. I also greet the outstanding artistes who shall perform during this event, which I am sure will be a notable success.

*P.V. Narasimha Rao*  
(P.V. Narasimha Rao)

New Delhi  
March 12, 1996





Dr. L.M. Singhvi, Indian High Commissioner U.K. presenting a bouquet of flowers to His Holiness Shri Satguru Jagjit Singh Ji at Queen Elizabeth Hall, London 24th Jan. 1994



Ustad Amjad Ali Khan Sahib playing Sarod accompanied by Sukhvinder Singh Namdhari on Tabla in the presence of His Holiness Shri Satguru Jagjit Singh ji at Queen Elizabeth Hall, London





Dr. L.M. Singhvi

*India House,  
Aldwych,  
London.*

WC2B 4NA

20 March, 1996

MESSAGE

I consider it my great pleasure and privilege to welcome His Holiness Sat Guru Jagjit Singhji Maharaj on his present visit to the United Kingdom, and would like to take this opportunity to felicitate him in the context of the completion of his 75th birthday last November, which we in India call the Amrit Mahotsava and those in Britain call the Platinum Jubilee.

Namdhari Sangat has a glorious tradition. Sat Guru Ram Singhji Maharaj wrote a golden chapter in the proud history of Sikh and Hindu heritage. Acknowledged by one and all, he gave unto us all the message of social transformation, spirituality and cultural unity and solidarity.

Sat Guru Jagjit Singhji Maharaj is a towering figure in the footsteps of that great master, Sat Guru Ram Singhji Maharaj. He has nurtured India's multi-cultural vision. I respect him profoundly and love him deeply. My wife and I have had the privilege of having him visit our home. We have received his affection in abundance. He stands for the finest values of India's timeless culture. His patronage of Indian classical music and his extraordinary creativity in that field are a source of inspiration not only to the Sangat but to the larger community of Indian art and culture and to the mainsprings of Bhakti. My salutations to him and my greetings to all adherents and admirers of Namdhari Sikh heritage.

(L.M. Singhvi)  
High Commissioner

Mr. R.S. Chana  
President, Namdhari Sikh Heritage Society (UK)  
President, Namdhari Sangat (UK)  
96 Upton Lane  
Forest Gate  
London E7 9LW



10 DOWNING STREET  
LONDON SW1A 2AA

From the Private Secretary

28 February 1996

*Dear Mr Chana -*

The Prime Minister has asked me to thank you for your letter dated 21 February inviting him to a Reception in honour of His Holiness Satguru Jagjit Singhji on 23 March, and a Music Festival on 31 March and 1 April.

Sadly, the Prime Minister's existing diary commitments during that period make it impossible for him to join you at either event and he must therefore decline your kind invitation. He is so sorry to have to send such a disappointing reply, but has asked me to pass on to you and all concerned his good wishes for an enjoyable and successful occasion.

*Yours sincerely,  
Ann*

MISS ARABELLA WARBURTON

Mr. R. S. Chana





## **Salutations to the memory of Satguru Partap Singh Ji and the first teachers in Bhaini Sahib School of Music**

Pritam Singh Kavi

Year 1928. The Namdhari School of Music in Bhaini Sahib resounded for the first time with the musical notes "Sa Re Ga Ma Pa Dha Ni Sa". This was the result of a great endeavour by Satguru Partap Singh Ji. He knew that music is the food for the Almighty God and the human soul and how in the company of Satguru Nanak Dev Ji, Bhai Mardana's rabab attuned the Guru's soul to the Infinite by sounding the note of "Sat Kartar".

Satguru Ram Singh Ji re-established Satguru Nanak Dev Ji's spiritual kingdom. In his presence, Asa Di Var was sung every morning and every religious gathering in the evening also started with devotional music by skilled singers. Satguru Ji undertook a painstaking search for skilled musicians and rababis, in order to preserve and hand over to the posterity the centuries-old traditional compositions in their original form. It was the first attempt to preserve the traditional melodies, rhythms, vocal traditions, and musical renderings of the hymns. In addition to making his contribution towards the spiritual, political and social regeneration of the nation, he took his responsibility towards music very seriously. The work he started was carried on by Satguru Hari Singh Ji.

We concentrate here on Satguru Partap Singh Ji's times. First of all, he himself learnt the discipline of music and to play the dilruba from Bhai Mastan Singh, disciple of Bhai Gajja Singh of Patiala. In his young days, his main interests were studying and reciting Gurbani and attaining physical fitness. Then came his desire to learn and gain insight into the Indian classical music.

The result of his love for music was that he started getting his sons educated in music from their tender years.

Satguru Jagjit Singh Ji says that his musical education started at the age of four years and six months. This means that he started playing the notes in the second half of the year 1925. His first teacher was Bhai Hamam Singh of Chawinda, district Amritsar. Bhai Hamam Singh was the star musician of the Namdhari divans (spiritual gatherings) for a considerable period, particularly in his young days. This inspiring artist with a medium height and white complexion gave a new direction to vocal music based on folk melodies.

But Satguru Ji later on turned away from folk music and started preferring classical music. So he handed over his children's musical education in traditional Shabad singing to the musicians of the eastern Rababi school - Bhai Dittu, Bhai Kirpal Singh, Bhai Kalu, Bhai Lal, Bhai Taba, Bhai Nasir and others, and thus he perpetuated the classical tradition.

Ustad Bhai Hamam Singh Chawinda was the first music teacher who lived in Shri Bhaini Sahib continuously for 25 years and thus devoted the best part of his life to the teaching of the art of music to the children there. His conduct and life style were highly artistic, but regulated by strict discipline. Early morning bath and starting his day with a recitation of God's name were the strict principles of his life. His life was all music, and strict regularity and discipline were its keynotes. While living in Bhaini Sahib, I got an opportunity to serve him and to learn from him. At that time, he appeared to be about 50 years old.

His first residence was in a cottage near the present day crematorium of Bhaini Sahib. He walked from here to the school to teach music from 4 a.m. to 6 a.m. in winter and from 3 a.m. to 5 a.m. in summer. The room where Satguru's children and other children were given

music lessons was in the north-western corner of the red-brick building near Ramsar. In order to enable children sing rhythmically at the correct tempo, Satguru Partap Singh Ji got a "tempo machine" prepared by Ganda Singh, a carpenter and later on a Suba. This machine produced ticking sounds of the rhythmic beats of "teen taal", "chaar taal", "dhamar" etc. The sounds of the "taali" and the "khaali" beats were clearly distinguishable.

Bhai Harnam Singh's hard work, initiative and pedagogical skills inculcated certain qualities in his students - absolute clarity, discipline, soft speech and other artistic qualities. There were two classes of students according to their age. Satguru Jagjit Singh Ji was in one of them, and Maharaj Bir Singh Ji was in the other.

Meticulous attention was paid to the correctness of the note and the correctness of pronunciation.

Around 1932, two other music Ustads (teachers) joined the school. They were the veteran musician Ustad Udho Khan and his son Ustad Rahim Bakhsh. They were from Rampur, a village in the south-east of Bhaini Sahib. They were artists belonging to the Talwandi school of music. They taught us Chhota Khayal, Vadda Khayal, Dhrupad and Dhamar. These Muslim artists got the same respect as Bhai Harnam Singh did.

Since Satguru Partap Singh Ji was a great connoisseur of music, especially of classical music, he wished that the students of the school of music should not pay attention to anything else. But Ustad Harnam Singh always wished his students to attend and participate in musical concerts and festivals and enter competitions so that they could assess their strength and develop a competitive spirit.

The music School of Bhaini Sahib owes its modern unique status to the hard work, dedication and teaching of Ustad Harnam Singh, Ustad Udho Khan and Ustad Rahim Bakhsh.

Now under the patronage of Satguru Jagjit Singh Ji, the students of this school are making their debut in the field of music.

Satguru Ji's loving care is enabling many young people from the Namdhari School to learn music from the best vocal and instrumental musicians. Before naming the students of the modern maestros, let us mention the names of the students of Ustad Harnam Singh, Udho Khan and Rahim Bakhsh:

#### **FIRST GROUP**

1. Shri Satguru Jagjit Singh Ji
2. Pandit Rajinder Singh, Gurusar, district Firozpur
3. Shri Kundan Singh Nakai, village Sahari, district Lahore
4. Shri Tarlok Singh Nakai, village Sahari, district Lahore
5. Shri Balwant Singh, son of S. Sant Singh, Bir Marararu
6. Pritam Singh Kavi, village Dapharke, district Lahore/Nabha
7. Shri Santokh Singh Rikhi, Gujarawala

#### **SECOND GROUP**

1. Maharaj Bir Singh Ji
2. Shri Hazur Singh Chandarhans, village Kotli Arur, district Gujarawala
3. Shri Maan Singh, village Kotli Arur, district Gujarawala
4. Shri Gurbakhash Singh, Rawalpindi
5. Shri Balwant Singh, Rawalpindi



In the more recent times, the perceptor-disciple tradition started by Satguru Jagjit Singh Ji, has been a testimony to his sensitivity towards and intense love for music. Below we list the great maestros and their disciples in this tradition

- |   |  |
|---|--|
| <p><b>I Ustad Vilayat Khan</b> (sitar)<br/>(sitar)<br/>1. Shri Dharamvir Singh, U.K. (vocal)<br/>2. Shri Sher Singh Chawla, U.S.A. (vocal)<br/>3. Shri Baljit Singh, Khapar Kheri (vocal)<br/>4. Shri Mohan, Bhaini Sahib<br/>5. Shri Sukhdev Singh, Bhaini Sahib</p>             | <p><b>IX Pandit Samta Prasad, Banaras (tabla)</b><br/>1. (Late) Shri Avtar Singh, Amritsar<br/>2. Shri Gurdit Singh, Delhi</p>   |
| <p><b>II Ustad Amjad Ali Khan</b> (sarod)<br/>(sitar)<br/>1. Shri Gurdev Singh, U.K.<br/>2. Shri Harbhajan Singh, Delhi</p>   | <p><b>X Ustad Alla Rakkha Khan (tabla)</b><br/>1. Shri Jatinderpal Singh, Jalandhar (pakhawaj)<br/>2. Shri Kulwant Singh, Jalandhar (tabla)<br/>3. Shri Tarsem Singh, Jalandhar (tabla)<br/>4. Shri Kulwinder Singh, Jalandhar<br/>5. Shri Surinder Singh, Mandi/Bombay</p>                                |
| <p><b>III Pandit Ram Narayan, Bombay</b> (sarangi)<br/>(sarangi)<br/>1. Shri Surjit Singh, Delhi<br/>2. Shri Arvinder Singh, Mandi/Bombay</p>   | <p><b>XI Ustad Bismilla Khan (Shehnai)</b><br/>1. Shri Baljit Singh, Khapar Kheri</p>  |
| <p><b>IV Pandit Shiv Kumar Sharma (santoor)</b><br/>1. Shri Harjinderpal Singh, Jabbal Pur<br/>2. Shri Kiranpal Singh, U.K.<br/>3. Shri Harpal Singh Bhalli (Nairobi)</p>   | <p><b>XII Ustad Piara Singh (tar shehnai)</b><br/>1. Shri Gurdev Singh<br/>2. Thakur Uday Singh<br/>3. Shri Baljit Singh, Khapar Kheri<br/>4. Shri Harbans Singh, Ghulla</p>   |
| <p><b>V Pandit Hari Prasad Chaurasia (flute)</b><br/>1. Shri Satpal Singh, Jammu</p>  | <p><b>XIII Pandit Prem Vallabh (tabla)</b><br/>1. Shri Surjit Singh Mattu, U.K.</p>  |
| <p><b>VI Pandit Kishan Maharaj, Banaras (tabla)</b><br/>1. Shri Sukhdev Singh, Jalandhar<br/>2. Shri Sukhwinder Singh Pinki, U.K./Bhaini Sahib<br/>3. Shri Harpal Singh Bhalli, Nairobi<br/>4. Shri Sukhwinder Singh, Jalandhar<br/>5. Shri Sukhdev Singh Sukhi, Bhaini Sahib</p> | <p><b>XIV Shri Rajan-Sajan Misra Bandhu (vocal)</b><br/>1. Shri Mohan Singh, Bhaini Sahib<br/>2. Shri Sukhdev Singh, Bhaini Sahib<br/>3. Shri Sawinderpal Singh, Jalandhar<br/>4. Bibi Karwaljit Kaur Sweetty, Delhi<br/>5. Shri Gurmit Singh, Khapar Kheri<br/>6. Shri Mayia Singh, Bangkok, Thailand</p> |
| <p><b>VII Pandit Birju Maharaj (classical dance)</b><br/>1. Shri Amar Singh, Amba/Bhaini Sahib</p>  | <p><b>XV Pandit Hanuman Prasad Misra (sarangi)</b><br/>1. Shri Surjit Singh, Delhi<br/>2. Shri Harinderpal Singh Rayat, U.K.</p>   |
| <p><b>VIII Pandit Durga Lal (classical dance)</b><br/>1. Shri Balwant Singh, Delhi<br/>2. Shri Sukhdev Singh, Bhaini Sahib (pakhawaj)</p>   | <p><b>XVI Ustad Imrat Khan (sitar)</b><br/>1. Shri Surinder Singh Shindri, Bhaini Sahib<br/>2. Shri Gurmukh Singh, Bhaini Sahib<br/>3. Shri Amrik Singh, Bhaini sahib<br/>4. Shri Tejinder Singh Rita, Canada<br/>5. Shri Charan Singh, Jammu</p>  |



**XVII Shri K.L. Pandit (vocal)**

1. Bibi Sarbjit Kaur, Delhi

**XVIII Pandit Gopal Krishan (veena)**

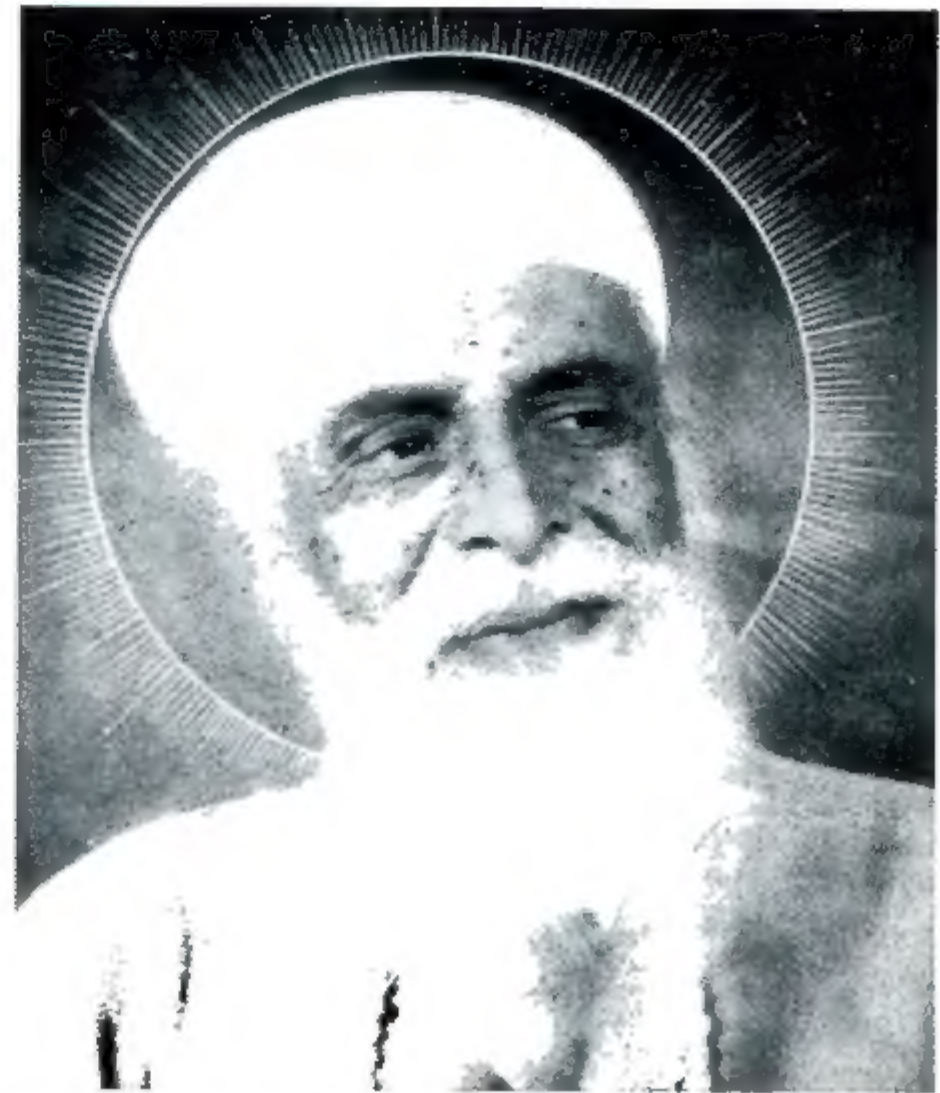
1. Shri Baljit Singh, Khapar Kheri
2. Shri Sant Singh, Mehal Nagar, Sirsa

**XIX Sri Ram Ji Misra (tabla)**

1. Shri Harpreet Singh Sonu, Gwalior

**XX Professor Yash Pal, Chandigarh (vocal)**

1. Shri Ashwinder, Ludhiana
2. Bibi Shivranjani Kaur, Ludhiana
3. Bibi Jagdip Kaur Dipi, Jammu



**H.H. SHRI SATGURU PARTAP SINGH MAHARAJ**

We also like to mention here the names of some other Ustads who taught students who later went on to learn from famous maestros.

The famous pakhawaj-player Ustad Nihal Singh, who was a resident pakhawaj and tabla teacher in Bhaini Sahib, worked with great dedication. He was the first teacher of Sukhwinder Singh Pinki. Shri Mohinder Singh thumri-vocalist has been giving lessons in vocal music to children in Bhaini Sahib, Mandi, Delhi and other places. The contribution of Ustad Harbhajan Singh deserves great admiration. At present, he is teaching vocal music in Bhaini sahib. The late Shri Avtar Singh was a master tabla player, and he greatly assisted Satguru Ji in teaching tabla and imparting a knowledge of music to children. Pandit Rama Kant has taught tabla to a number of students in Jalandhar and Bhaini Sahib. Professor Kirpal Singh teaches vocal music in Jalandhar. Shri Narinder Kumar Narula of Patiala is teaching sitar.

As a result of Satguru Jagjit Singh Ji's great dedication to music, a great musical institution called Namdhari Kala Kendar in Bhaini Sahib came into existence in April 1993. The members of the governing body of this school are:

Ustad Harbhajan Singh (sitar, vocal), Shri Virender Kumar of Jalandhar (sitar), Bibi Narinder Kaur of Nairobi (vocal), Shri Harjinderpal Singh (santoor), Shri Surjit Singh of Delhi (sarangi), Shri Mohan Singh and Shri Sukhdev Singh of Bhaini Sahib (vocal), Shri Rajesh Kumar Malviya of Jabbal Pur (tabla) and Shri Sukhdev Singh of Jalandhar (tabla). At present, these artists are also teaching 40 boys and 20 girls in this school.

The Satguru Partap Singh Music Festival in London, inspired by Satguru Jagjit Singh Ji's boundless benevolence and organised by the Sikh Heritage Society, is dedicated to the memory of Bhai Sahib Bhai Hamam Singh of Chawinda and Ustad Udho Khan Rampuri, who are not physically present among us now but whose dedication and service to the cause of music in Bhaini Sahib will go on inspiring generations of musicians for ever.



## “TRADITIONAL MUSIC IS A LADDER UNTO GOD”

--Satguru Jagjit Singhji Maharaj--



By Mohan Nadkarni

“Traditional music is a ladder unto “God” so declaims Satguru Jagjit Singh ji Maharaj, the present head of the Namdhari Sikhs, who turns 75 this year. He is the direct spiritual descent of the centuries-old sect.

Not much is known , except in parts of North India, about the sect or the contribution of its followers to the propagation of Hindustani basic. Social history records that the Namdharis were involved with music from the time of the first **guru** of the Sikhs, Nanak Dev, who was himself not only spiritual personality, but also a blue-blooded musician. The Granth Sahib, is possibly the only religious work where almost all the hymns, known as **shabads**, are set to Hindustani **raga** music. They are regarded as inspired hymns and deeply respected as **Gurbani**.



The post-Guru Nanak period, during the time of Guru Arjun Dev, the chief musicians of the Golden Temple of Amritsar reportedly became lax and egoistic. The guru therefore ordered their dismissal and commanded every member of his congregation to learn traditional raga music. The Namdharis are the inheritors of this tradition.

Until 1947, the Golden Temple was the only sacred place where musicians gave recitals in pure classical ragas. But now the tradition is also found preserved and fostered in the Gurdwara of Bhaini Sahib, the spiritual centre of the Namdhar Sikhs, in Ludhiana district, in Punjab, under the guidance and direction of Satguru Jagjit Singhji Maharaj. Satguru Pratap Singhji Maharaj was the father and guru of Jagjit Singhji. Partap Singhji was not only a spiritual dignitary, but also a valiant freedom fighter, a noted performing musician, scholar and composer rolled into one. His mastery over the dhrupad dhamar styles of Hindustani music was matched by his command of instrumental and percussion music. He was held in high esteem by musician, celebrities of his time, and they always come to offer their tributes in melody and rhythm of the spiritual centre.



The opportunity to be in the company of Jagjit Singhji Maharaj came my way, for the first time, in December 1981, during my week-long visit to Aurangabad in South Maharashtra, to attend the mammoth sangeet sammelan organised by him. The second visit to His Holiness was in response to his invitation to meet him at his spiritual centre at Bhaini Sahib in June 1995.

Full 14 years had gone by between these happenings and, in the context of the worsening situation in Punjab for almost a decade, there was no means for me to ascertain the state of affairs at the holy place. All I could know was that satguruji had decided to suspend the musical activity and remain confined to his ashram at Bhaini Sahib waiting, as though, for the return of normalcy in the strife-torn state.

His Holiness said so in so many words when I met him at his ashram during my last visit. He said that peace was restored to Punjab and that he was planning to restart the musical activity by holding periodical **sangeet sammelans** as before.

Meeting Satguruji is always an unforgettable experience. A marvellous personality in immaculately white attire and natural flowing beard, he looks the living symbol of his faith in the guru parampara and the Holy Granth or Granth Sahib. Of medium height he is lanky. His expression looks grave, but when he welcomes you with a traditional Namaste, there is a benign smile, the kind of expression that is at once eloquent of humility inspired by an intense desire to serve the community at large.

His Holiness always puts me at ease every time I met him for a conversation at Aurangabad in 1981, and at Bhaini Sahib 14 years later. He gave me complete freedom to ask him any questions and he answered them with a child-like simplicity.

In reply to my preliminary questions, His Holiness first told me that Satguru Ram Singh was the pioneer of the Namdhari movement, which was basically nationalistic in character. Following in the footsteps of the great Ranjit Singh, Ram Singhji and his followers challenged the imperial might of the British rulers. Many of them suffered martyrdom, while others underwent incarnation and even deportation. It came as a revelation when His Holiness told me that the entire community observed a total boycott of the Britishers till India became free in 1947.

This background gave me the impression that the Namdharis were a martial community. If it were so, how did it get so deeply involved in music? His Holiness said that the Namdharis were not "martial" in the strict sense of the term, adding, emphatically: "We are second to none in bravery, courage and fortitude, when it comes to fighting for a national cause".

Another revelation came to me when His Holiness said that the Namdhari Sikhs, also known as Kukas, were mostly engaged in animal husbandry and farming, "though they are many who have excelled in the fields of engineering, science, medicine and the humanities".

As for the Namdharis' involvement in music, His Holiness said that the first guru of the Sikhs, Nanak Devji, was a blue-blooded musician. "The Holy Book, the Adi Granth or Granth Sahib, is the only religious book in which all the hymns which we call Gurbani, are set to **raga** music".

During my visit to Bhaini Sahib, I was shown a rare picture of Guru Nanak with Rhai Mardana, sitting by his side, playing the rabab. The morning prayers at the spiritual centre, as also in the numerous Gurdwaras, scattered in far-off hamlets and towns, begin with the **swara-alaps** of the **raga Asa**, while the kirtans at vesper-time are set to **ragas** like **Yaman**.

"We are true followers of Gurbani and our love of music comes from the Holy Granth", said His Holiness. He added that no less than 6 gurus of the **parampara** have inspired them to keep the singing tradition of Gurbani alive.

Is His Holiness' **parampara** a father-son hierarchy? Not necessarily, he pointed out, though as it happened, he succeeded as his father, Satguru Partap Singhji Maharaj, in 1959.



I experienced the intensely spiritual ambience around Bhaini Sahib and its precincts. The tiny place has a population of about 2000 and is inhabited by families. Men, women and children, all votaries of the Holy Granth and deeply devoted to Satguruji, are clad in immaculate white. They present the very picture of dignity, humility and contentment. What is frankly intriguing is that the activity connected with His Holiness' mission takes much of his time, as also that of his followers. How come, then, is His Holiness able to manage the stupendous task of propagation of traditional music among the people?

Satguruji says that he owes all he could achieve to his respected father and guru. He said that it was the compelling urge to promote his father's musical mission that made it possible for him to do his "bit" in that direction also. A dedicated band of young Namdharis render him their valuable assistance in organising periodical **sangeet sammelans** in different parts of India. Between 1973 and 1981, seven such marathon **soirees** were held in Delhi, Bombay, Lucknow and Aurangabad. A tentative plan has been drawn up for organising such events after a gap of 14 years.



I have had the pleasure to attend some of these **sammelans**. To me, they represent a landmark in the chequered history of the traditional music of north India, specially because they are being organised at a time when such events elsewhere are mostly held with exorbitant admission rates. Replying to my question on this point, His Holiness said that the aim is to promote and propagate traditional music and bring it to the door-step of the common man. "Free admission is a truly Indian tradition. It is like **prasad**, offered in temples, and free music is a spiritual **prasad** to the seeker", said His Holiness.

How, then, does His Holiness manage the heavy financial commitments involved in such mammoth events? Satguruji told me that Namdhari Sikhs number a little over a million. They are all a dedicated lot, and equally involved in the propagation of traditional music. "We have branches of the Namdhari Sangat (as the spiritual mission is familiarly known) in several places in India and abroad, and the response to the Sangat's call the spontaneity of ancient of ardent devotees".

Speaking of other aspects of the musical mission His Holiness said that in his efforts to encourage young talent the Sangat sends selected boys for professional grooming under great contemporary masters. Sensing the musical potential of several precocious youngsters, he has arranged for the training under the tutelage of acknowledged of music mentors. The early batch includes Gurdev Singh, Kiran Pal Singh, Sukhvinder Singh and Avtar Singh, who have had their training from top notch virtuosi like Anjid Ali Khan, Vilayat Khan, Ravi Shankar, Ram Narain, Shiv Kumar Sharma, Kishan Maharaj and several others.



His Holiness made a special mention of work of other senior Namdhari musician-gurus, like Bir Singhji, his younger brother, and Harbhajan Singh, in **dhrupad-dhmar** and also percussion music. The Sangat met all expenses in this regard.

His Holiness told me about the Sangats' work in other fields. In the field of social work, it organises mass marriages on a strictly economic basis. The community leads others in the promotion of animal husbandry. But cross breeding is strictly prohibited.

Children are also encouraged to take to sports. While on this subject, Satguruji told me that Dilip Singh, his nephew and son of Bir Singhji, was a recipient of mini-national championship in the All India Nehru Junior Hockey Tournaments.

On the food habits of the Namdharis, he pointed out they are strict vegetarians and teetotallers. "They preach what they practice," said His Holiness with a smile.

A rather ticklish question came to my mind during one of our conversations. I had noticed that woman artists were conspicuous by their absence in the musical events. How come? With a giggle, Satguruji told me that the tenets of the **parampara** did not permit participation by woman artists. In other respects the Sammelan is all artists irrespective of cast, religion and discipline.

Like his revered father and guru, Jagjit Singhji Maharaj is not only steeped in all aspects of sangeet shastra but he is also performing vocalist, instrumentalist and percussionist. What is more, he is an erudite teacher and innovator of musical instruments. These shining facets of his personality are best reflected during his teaching sessions. even at this age he shows a surprising stamina in conducting his classes, which comprise of boys and girls from the age of six.

At my request, he gave me a demonstration of his own instrumental innovation - he has not cared to christen it - giving utterly enchanting musical effects. I found it to be a tiny contraption, looking like a miniature swaramandal, and fitted to a bow instrument, dilruba. He played for me short pieces in the **ragas Chandrakauns** and **Madhuvanti**, gently trimming its strings. The brief performance held me in amazement and admiration.

Satguruji is a householder. His wife, daughter, granddaughter comprises his family. Yet he is a recluse in the true sense of the term, and seldom condescends to talk about his family and personal life. Incidentally I had heard it from Satguruji is also a good sportsman, adept in playing games like tennis, badminton and polo and an expert swimmer. He is known to take only a couple of hours sleep till around midnight, and get immersed in meditation till the early hours of the morning.







**"TRADITIONAL MUSIC IS A LADDER UNTO GOD"**

*His Holiness Shri Satguru Jagjit Singh Jee Maharaj*

Printed by: Deluxe Printers, London. Tel: 0181-965 1771







# USTAD

## Amjad Ali Khan

### The Sarod Maestro

*"Music should be felt and experienced. Music satisfies the soul. It can be appreciated without knowing it."*

Amjad Ali Khan was born on 9 October 1945 at Gwalior, where his father was musician to the royal family. He made an early debut giving his first solo recital at the age of 12 in 1958. He represents the sixth generation in a musical family with its origins in Afghanistan. He learnt from his father, Ustad Hafiz Ali Khan from whom he also inherited the classical tradition that goes back to the era of the court musicians of the Mughal Empire and the original Senia-Beenkur Gharana musical school devoted to a particular style and tradition of the legendary Mian Tansen in the time of Emperor Akbar. Throughout the sub-continent he is today acknowledged as one of the foremost classical musicians and the maestro of his chosen instrument - the Sarod. Communicating his music, even at home, to those who are unfamiliar with it, or intimidated by the classical tag, has always been central to Amjad's philosophy. "There is no essential difference between popular and classical music. Music is music. I want to communicate with the listener who finds Indian classical music remote," he emphasises.

He is no stranger to the international circuit. It is his desire to communicate musically to a wider audience for which he devotes more time outside India. One doesn't have to be equipped with theoretical data or feel awe-struck. The uninitiated can respond as well as the expert to the melody, the combination of notes and the beauty of the ragas.

Commenting on his US tour in 1991, the New York Times enthused, "Amjad Ali Khan is the most charismatic performer of Indian ragas to appear here since the glory days of the 1960s. This 'remarkable and compelling artist', the best of new generation, would receive the same exposure and acclaim in the West that had been accorded in the earlier generation."

It is a fitting tribute for one who has always insisted that his reputation at home must be secured before venturing abroad. To that end he has worked tirelessly at honing his skills and using them to bring India's younger generation back to classical music in a way that has seldom been attempted before.

Amjad Ali Khan has appeared in Bangladesh and Afghanistan. By visiting Pakistan in 1981, he was the first Indian Musician to break the cultural silence of 25 years between the two countries. He has played throughout the world and is no stranger to other cultures and musical traditions in China, Japan, Moscow, Germany, the UK and the USA.

He is devoted to the cause of promoting and popularising Indian classical music through his regular performances over the All India Radio and Door Darshan - the Indian T.V. He has recorded extensively with companies in India, Europe and the US.

Over the generations, the Bangash Gharana of the traditional Sarod players of Gwalior to which he belongs, he made important contributions both to the development of the Sarod and the expansion and refinement of his repertoire and technique.

Amjad Ali Khan has himself made important contributions to the continuing evolution of the instrument and the music. In addition to composing many new ragas, he has added new forms to the repertoire of the Sarod. Within the discipline of the classical tradition, his innovations have created changes in style and technique and breathed new life into an ancient form.

He believes with conviction that the most original form of music is folk. He has brought popular music, folk songs from different parts of India, nursery rhymes within the orbit of the Sarod and in the process exposed a wider audience to the classical tradition.









## Pt. Birju Maharaj

Born in the family of hereditary dancers, Birju Maharaj is the torch bearer of the famous family, Kalka-Bindadin Gharana of Lucknow, which has been serving the art of Kathak dance through centuries together.

Not only in India, he is familiarly known abroad, in nearly all parts of the world. He has extensively toured all over the world i.e. U.S.S.R., U.S.A., Japan, U.A.E., Czechoslovakia, Burma, Ceylon etc. for performances as well as lecture demonstrations.

Besides being a superb dancer, he is also gifted with a number of other qualities which add to his artistic career. He is a wonderful singer having command over Thumri, Dadra Holi and Ghazal. Moreover he is a superb drummer, playing nearly all drums with ease and precision.

He has given a new dimension to Kathak, by experimenting this technique in the application of dance-dramas, which has today become a very successful medium for mass propagation.

As a choreographer he is the finest in the country today. His bold and intellectual compositions in traditional themes are brilliant, refreshing in concept, crisp and entertaining.

He directed and composed music and sang playback for two classical dance sequences in the film "Shatranj Ke Khilari" directed by Satyajit Ray.

A measure to his genius is the fact that at the young age of 2 years, he received the Sangeet Natak Akademi Award, also a recipient of country's most prestigious award Padma Bibhushan.

He is widely acclaimed not only as a performer but also as an inspiring "Guru", having successfully trained numerous students in India and abroad.



## Shahid Parvez

Shahid Parvez hails from the famous lineage of the 'Etawa Gharana'. He is the son of Ustad Aziz Khan, the famous musician and noted composer, and the grand son of Ustad Wahid Khan, the Surbahar and Sitar virtuoso. Ustad Wahid Khansaheb was the uncle of Ustad Vilayat Khansaheb.

Shahid Parvez was introduced into vocal music and tabla by his illustrious father, Ustad Aziz Khan, and was made to understand the knowledge of Sur & Laya before he was initiated into the art of playing the Sitar.

He was a God-gifted child and he soon paved a place for himself by giving a public performance at the tender age of 8-9 years. He persevered in every minute technique and at the same time gave great attention to the purity of Ragas. He gave the utmost effort to improvise every aspect of the sense of Laya - Kari once the tabla joined in. It was his inborn wish and dedication to provide as much scope for the right hand (mizrab) thus bringing in a perfect combination of Gayaki and Tantra Kari ang together and creating a balance which was never before created, however as much importance was given to the left hand i.e. Gayaki ang only.

Shahid Parvez also happens to be an 'A' Grade artist of the AIR (All India Radio) network. He has cut numerous LP's, CD's and Cassettes in India and abroad to the satisfaction of his innumerable listeners. He has toured extensively throughout the globe and enthralled every audience.

For many years now Shahid Parvez has carved himself a niche amongst the top notch artistes of India and is ever in the hearts of music lovers all over the world.





**GURDEV SINGH** is one of the world's foremost exponents of the Sarod. He is the leading disciple of Ustad Amjad Ali Khan and is now becoming well-known internationally through his performances in the USA, Canada and the UK.

Gurdev Singh was born on 15 January 1948, and was brought up in a remote village in Harayana, North India. He began learning music at the age of seven under Ustad Tara Singh and Piara Singh who taught him Dilruba, a bowed instrument of great antiquity, which Gurdev still plays occasionally. He is also trained in vocal music under Pandit Mahadeo Prasad.

In 1967 Gurdev became a disciple of the world famous Sarod maestro Ustad Amjad Ali Khan in Delhi and was introduced to the Sarod with the Holy patronage of H.H. Shri Satguru Jagjit Singh Jee. The Sarod is an extremely demanding instrument to handle, partly because it is fretless. It is capable of an extraordinary range of sounds, from haunting sweetness to dazzling speed and power. Gurdev Singh has now spent over twenty years learning to master it. His success can be measured by popularity in India, in both live and radio concerts, and by the increasing international demand for his performances, especially in the UK which he has now visited for five years running.

His UK performances have included the BBC, Midland TV, The Edinburgh Fringe Festival, the Bhartiya Vidya Bhavan, Bath and Oxford Universities, the 1984 Liverpool Garden Festival and South Bank. In North America he has played in Vancouver, New York, Los Angeles, Seattle University and at the prestigious Amir Khusro Society in Chicago and last year he also visited Switzerland, Denmark, Dornstead festival and other European countries. As well as being a superlative musician Gurdev Singh is also extremely charming and sociable person who has a way of winning the hearts of his audiences with his warmth and humour. He has a large body of dedicated students here in England, to whom he has given much of his time.



## Sukhdev Singh & Mohan Singh

Sukhdev Singh and Mohan Singh are both disciples of Pandit Rajan - Sajan Misra, the present vocal kings of Indian Classical Music

They were born at Bhaini Sahib, started learning from Ustad Mohinder Singh and Ustad Harbhajan Singh right from their childhood. They are still getting training in traditional style from Satguru Jagjit Singh Ji Maharaj

They have appeared on the big stage in India, Thailand, Kenya and have been well received



## SANJAY JHALA

Sanjay Jhala, U.K. based artist is disciple of Pt. Anindo Chatterjee



## Sukhvinder Singh Namdhari

"A Brilliant Young Tabla Connoisseur from India"



Considered as one of the best of the young tabla players from India, Sukhvinder Singh comes from Ludhiana district, in Punjab. He started his early training in Pakhawaj from the late Ustad Nihal Singh. After receiving a sound foundation in Pakhawaj, Sukhvinder had a desire to learn Tabla from none other than the world renowned Tabla Samrat Pandit Kishan Maharaj of Varanasi (Banaras), a living legend in Tabla playing. This intense urge of learning made him leave his home and childhood behind and proceed to Varanasi and dedicate his next eighteen years in the pursuit of tabla.

Pt. Kishan Maharaj saw the potential and dedications in this young prodigy and gave him meticulous attention and tutelage. Pt. Kishan Maharaj takes pride in mentioning "Sukhvinder" as one of his best disciples who is carrying out the tradition of his "Banaras Baaj" (Banaras style of Tabla playing).

Sukhvinder Singh has had a meteoric rise in popularity as an accompanist after several successful concerts with leading artists, such as Ustad Amjad Ali Khan (Sarod), Pt. Hari Prasad Ji (Flute), Ustad Emrat Khan (Sitar), Ustad Fateh Ali Khan (Vocal), Pt. Ram Narayan (Sarangi) and Pt. Jas Raj Ji (Vocal). Sri Gurdev Singh (Sarod) Ustad Sahid Parvez (Sitar) Kudos to Amjad Ali Khan for having taken this prodigy under the wing without giving a thought to other considerations.

## Kiranpal Singh

Leading SANTOOR player



Born in Dar-es-Salam, Tanzania, East Africa, on 13th December 1957 and subsequently educated in England, Kiranpal Singh's first music study was the tabla, which he pursued under the guidance of Shree Ripdhaman Singh of Panjab Gharana from 1970 to 1977.

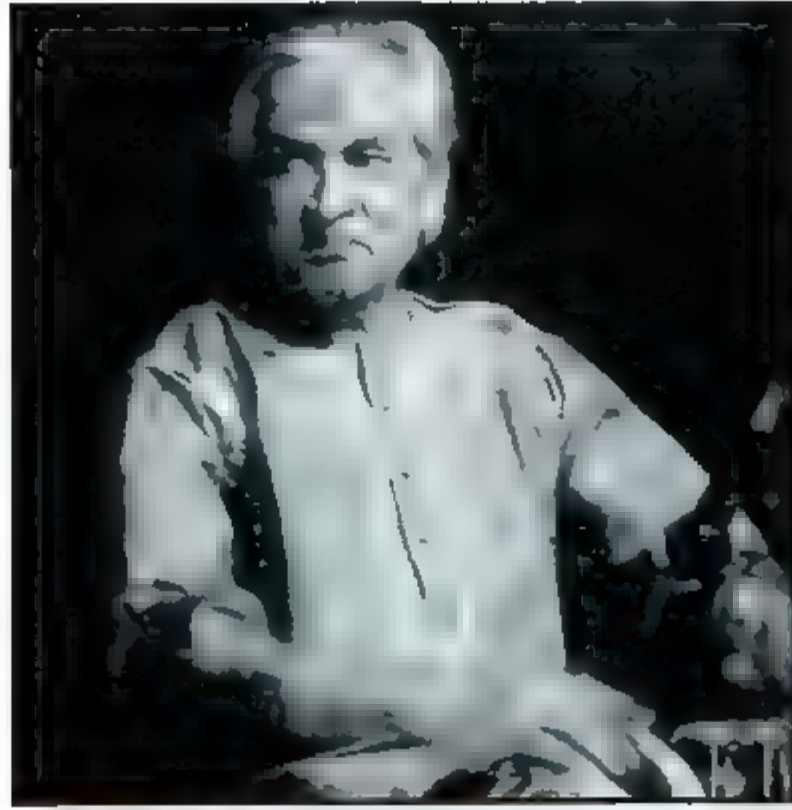
His potential as an artiste of the highest calibre was recognised by His Holiness Sri Satguru Jagjit Singh Ji Maharaj, spiritual guide and leader of the Namdhari Sikhs, on a visit to the UK, and His Holiness bountifully arranged for Kiranpal to be sent to Bombay to study Santoor in the traditional way under Pandit Shiv Kumar Sharma. He completed twelve years of study as an outstanding student, mastering the subtleties and intricacies of the instrument in such a commanding way, that he is now recognised as a leading disciple of Pandit Shiv Kumar Sharma, and in his own right as the principal Santoor player in Europe.

Kiranpal has settled in England since 1987 and has gained respect and admiration for his various performances in the UK, Europe and beyond, in recitals, festivals and lecture demonstrations. Admired by both audiences and critics, his mastery of the advanced techniques of the instrument, combined with a creative flair and spontaneous imagination, has developed a recognisable individuality in his performances. This, in turn, has led him to be sought after as a co-leader of ground-breaking developmental and cross-cultural projects, whilst continuing to advance the presentation of Indian Classical music to ever widening audiences through his solo work.

Kiranpal has released three compact discs with Multitone Records Ltd, in the UK

1. STRINGS OF ELEGANCE - Raga Chandrakauns and Sindhi Bhairavi
2. RAGA SHREE
3. MOMENTS IN TIME - Raga Kaunsi Kanhra and Bhairavi Dhun





Pt. KISHAN MAHARAJ

श्री सत् गुरु के सम्मान में चार दोहे ।

भारत के विद्वान राज उन पर करत प्रतीति ।

मुख उन्हें निहारि के होई जात भयभीत ॥

जो जन उनके श्रद्धा करि बनत बनभूत भीत ।

सुधरत ताके जन्म को आरंभ और अतीति ॥

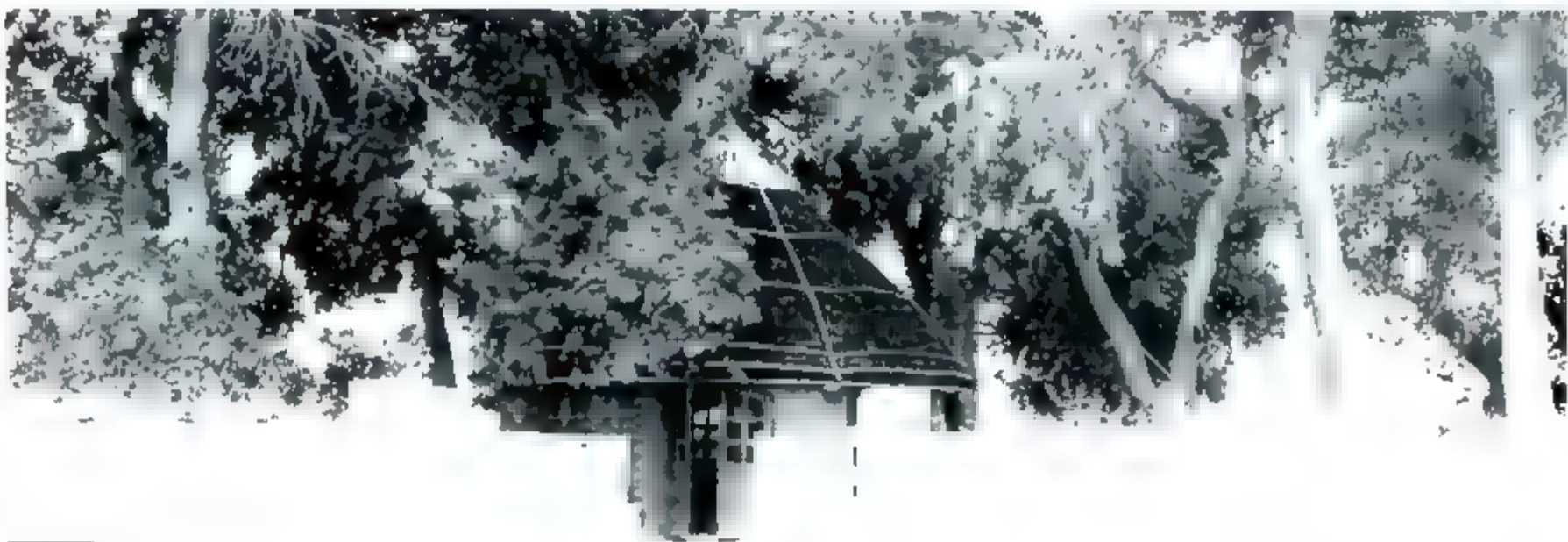
जाके हिय स्वर लग बसे और बसे संगीत ।

बाहे मिले आशीष बरु मिले हृदय से प्रीति ॥

उनके संग सुन्दर समय मेरो होत व्यतीति ।

"मासिक" जीये सो वरष श्री सतगुरु जगजीत ॥

किशन महाराज.





## AN APOSTLE OF HUMANITY AND MUSIC: SATGURU JAGJIT SINGH JI



### **In the Holy presence of H.H. Shri Satguru Ji**

Shri Harbhajan Singh Aurangabad Ji (India). One of the greatest classical music admirer who has credit of countless music festivals

The very thought of the most revered Shri 108 Satguru Jagjit Singh Ji, who became seventy-five on 20th November 1995, fills your mind with an intense spiritual ecstasy which has always been a distinguishing trait of his being. A multi-faceted and multi-talented personality, he is the supreme head of the Namdhari community, but his field of activity is the whole world. Even two days spent in his service are enough to make you realise that you are in the presence of someone who belongs to the entire humanity.

The day of this holder of the highest title "Satguru" in the tradition set up by Shri Guru Nanak Dev Ji starts at 1 a.m. with fulfilling natural functions, light exercise and bath. Then he listens to devotional music, reads holy scriptures and meditates until 5 a.m. in summer and until 6.30 a.m. in winter. Now in Shri Bhaini Sahib, the holiest among the holy places, all types of people, even little children and those of an advanced age, spend up to 8 hours daily in reciting God's Name. This line from the Gurbani can be seen in operation

‘ਆਪ ਜਪੇ ਅਵਰਹੁ ਨਾਮ ਜਪਾਵੈ॥’

"Reciting God's Name oneself and making others recite It."

Whoever comes in contact with this supreme spiritual personality gets inspired with the Name and holy scriptures. Qualities like truth, purity, service, sacrifice, non-attachment, benevolence and modesty radiate from his personality. His aim in life is to follow the path of the Dharam (virtue) and guide others along this path.

As someone who belongs to the entire humanity, he is one of the leaders of many organisations operating world-wide, such as World Vegetarian Movement, World Peace Movement and many other organisations and has been providing them guidance and inspiration.

Though a leading personality in the Sikh community, he has also been in close contact with other religious communities such as Hindus, Buddhists, Jains, Christians, Muslims and many others. But in spite of all this, he continues providing dynamic leadership to his followers, always looking further and further into the future.



The area of Jivan Nagar in Sarsa district has always been a centre of his activities. With the co-operation of the villagers there, he got the earthwork done for a 26 kilometre stretch of roads and got stones for the roadwork. Then he put pressure on the government of Haryana state to turn them into pukka roads. He inspired the people of the area to start horticulture, especially vineyards. Thus he breathed life into the sand dunes. By inspiring the people of this economically backward area to create orange and tangerine gardens themselves, rather than rely upon the snail-paced government plans, he created an enviable green belt in this arid stretch of land. Now the state of Haryana and even India as a whole can take legitimate pride in this area. In breeding high quality cattle, this area is now second to none. Physical betterment of human beings as well is also one of his ideals. The place which the Namdhari hockey team has earned for itself in the field of sports is solely due to the money he spent and the efforts he made to create and inspire it. Playing while bearing the Sikh symbols is the distinguishing trait of this team. He organised Sikh youth into All India Sikh Educational Jatha (of men and women) to provide them the right direction in life. As a result of this, thousands of young people in our society have achieved high status in life and are leading healthy lives free from evil company and intoxicants.

Satguru Jagjit Singh Ji is a realisation of the dreams of his father Satguru Partap Singh Ji and mother Mata Bhupinder Kaur Ji. He faces life as it is, with all its good and evil, and then endeavours to make it better, embroidering it with his gold and silver thread of grace and beauty. Every moment of his life is valuable. He takes quick decisions - either "yes" or "no". In spite of facing countless difficult and complex responsibilities, he retains an extraordinarily calm simplicity in his life, and nobody has ever witnessed any tension in him.

Shri Bhaini Sahib, which was the centre for India's freedom struggle before the 1857 uprising, is his place of residence. It is now the leading centre for the propagation of the Sikh way of life based on Gurbani. This was originally a place of social deprivation and backwardness created by the foreign government. But Satguru Ji has rejuvenated it. By getting the status of a holy place for it, he turned it into a hermitage of simplicity and grace. You can always witness here the drama of uplifting the downtrodden. Everybody gets free food all the time, engages in reciting God's name and is immersed in devotional music in praise of the Divine. The building of the Simrati temple has no equal in the Third World and the purity and naturalness of the holy pool are also matchless.

There is a shelter for the old people abandoned by their families, where young people provide all sorts of service and care to the people with advanced years. Satguru Ji himself visits the place once or twice a day to see if the aged are well looked after.

Satguru Jagjit Singh Ji's efforts to provide care to the sick and restore a healthy life to them, especially to those abandoned by their families and the society, make our head bow before him in reverence. He is spending from 1.5 to 2 million rupees each year for this. As soon as sick or disabled people approach him, they are sent to appropriate hospitals where they regain health under the care and supervision of specialist doctors. But the spectacle of suffering never depresses him and never makes him tense. The reason for this is that his soul nourishes on music - Raga (melody) and Nada (the Sound Divine). Satguru Ji inherited music. He not only devotedly guards his heritage, he actively re-creates it as well. He is a heroic figure ("nayak") in the true sense in the field of music. He has not only inherited the great tradition of Gurbani Sangeet (the Sikh devotional music), but also has developed a deep and insightful understanding of the glorious heritage of the classical music of India. Not only this, he himself has learnt it and contributed to it.

According to scholars, "sangeet" is a harmonious combination of melody, rhythm and dance, and the whole universe appears to be ceaseless "sangeet". The movements and sounds of the sun, the moon, the stars, rivers, forests, mountains, oceans, all constitute a celestial melody, rhythm and dance before the Supreme Being. Human beings are making use of this divine heritage not only for their amusement but also as a means towards getting in tune with the Infinite.



The Sikh gurus realised this and made music an integral part their life. They set all their devotional writings to music and held two daily recitals of devotional music. Continuing this tradition, Satguru Jagjit Singh Ji has immersed himself in music. Whenever he has even the slightest free time, he asks for concerts and musical festivals to be organised. Even the top musical geniuses of India feel grateful if they are invited to participate in these concerts and festivals. Pandit Ram Narayan (sarangi), Pandit Shiv Kumar (santoor), Pandit Hari Prasad Chaurasia (flute), Ustad Vilayat Khan (sitar), Ustad Amjad Ali Khan (sarod), Pandit Samta Prasad, Pandit Kishan Maharaj (tabla), Ustad Salamat Ali, Singh Bandhu, Misra Bandhu and many great musicians gratefully accept Satguru Ji's invitation.

Satguru Ji's relations with the artists go far beyond this. He often also helps them financially to pay for their health care, buying houses and solve other problems.

In order to have the best traits of each great musician in his repertoire, Satguru Ji sends Namdhari young people to learn from them. Now these young musicians are turning his dream into a reality. Not only this, he himself trained many young people and has taught them all the delicate intricacies of melody, rhythm and tempo in a way which leaves even the greatest musicians agape with amazement.

Ever since he inherited the mantle of Guruship from his Satguru father on 5th August 1959, he has been grappling with many social and worldly problems, but has also been wholeheartedly devoting time to music. When in his music he combines rhythmic cycles of  $10\frac{3}{4}$ ,  $11\frac{3}{4}$ ,  $12\frac{3}{4}$ ,  $13\frac{3}{4}$  beats, then adds quarters and later moves on to thirds, two thirds and three thirds, the dexterity of his computer-like mind comes into play. Over the past few years, he got a number of musical concerts arranged in Delhi in the memory of his Satguru father. His follower Sant Habhajan Singh, a wealthy contractor, paid for musical festivals in Lucknow, Bombay and Aurangabad where up to 7 or 8 thousand people enjoyed music absolutely free. Top singers and instrumentalists from all over the country displayed their art there and received joy and blessings. Without their asking, Satguru Jagjit Singh Ji paid them a fee which was the double of what they normally got. A fortnight long concert by musicians to celebrate his 75th birthday is a testimony to his and their great shared love for music.

To inculcate music in the Namdhari community, he set up music schools in Mandi, Delhi, Jammu, Jalandhar and Ludhiana. Above all, he set up the Namdhari Kala Kendra in Bhaini Sahib to give a definite direction to music in the society and to train dozens of artists. Guru Nanak Dev Ji said "ਰੱਬ ਖਾਦਾ ਰਾਗ ਨਿਆਮਤਾ ਪਹਿਰੇ ਸੋਚ ਪੁਸ਼ਾਕ" ("Music is God's food and truth His attire"). We are now witnessing the realization of this in Satguru Jagjit Singh Ji. We wish Satguru Ji to go on saving the "burning world" for ages to come.

With such feelings, the 15th Satguru Partap Singh Sangeet Sammelan is being organised in London.

**GURUDEV SHARAN**



**SUKHEI HAREI KIYEI KHIN MAHEN**





## THE MODERN MESSIAH

H.S. Hanspal

Namdhari Sikh Heritage Society deserves all the appreciation for organising a fabulous reception and festival of classical music in divine honour of His Holiness Sri Satguru Jagjit Singh Ji Maharaj, the present Supreme Spiritual Head of Sikhs. It shall be a rare occasion for the Sikhs living in U.K. after a long gap that they will be having the darshans and receive blessings of Sri Satguru Ji.

The English people in United Kingdom perceive Sri Satguru Ji as Rain-Maker, since in 1976 after a long dry spell when in England drought like situation prevailed, it was at the request of Britishers, that His Holiness prayed and it rained to give respite to the people.

His Holiness the True Master is the living fountainhead of inspiration for the Sikhs, specially the Namdhari Sikhs all over the world today. The mission of Sri Satguru Ji is distinctly not different from further from that of the earlier Satgurus who had taught to sacrifice for the freedom of motherland and freedom of justice for the people of India. The present His Holiness's task is to carry all the Sikhs to modern age but through the path of dignity and equality of man, cleanliness of body, mind and soul, not only for one's own self but for the rest of the humanity too.

The Namdhari Sikhs are symbols of India's spiritualism, as they are never misled by communal elements. Under the masterly guidance of present Satguru Ji, Namdhari Sikhs are growing in prosperity and strength. Sri Satguru Ji is always on the move to keep contact with the expanding community of Satguru Ram Singh Ji's spiritual kingdom throughout the world.

Yogender Bali, a renowned Indian journalist and an author writes his impressions about the present His Holiness, "During the first ever close encounter with the Modern Messiah, he absorbed more the radiance and the magnetism of the Satguru which made him feel as if He could divine his thoughts and was in communion and conversation with him, even when he was silent and just looking at him and smiling."

Sri Satguru Ji initiate men and women into the spiritual power and free human beings truly from evils with the help of pure and sacred Name of God or the Holy NAAM which reveals mysteries and powers of life to them and inspire them to achieve, serve and attain happiness and success in whatever they do. The Namdhari Sikhs have immense faith and are inspired by Holy NAAM and that is the reason they are called the Namdhari Sikhs. With the blessings of Sri Satguru Ji, faith and confidence is imbibed in their bodies, minds and spirit.

Music is the life line of His Holiness and He says, 'Command of God and the Guru can be really understood through the medium of RAAGA or the music composition. A man who understands good music can understand God better and quickly.

The music with the Name of God and words of worship and prayer is surely a way of attainment of spiritual joy.

Good traditional, devotional and classical music is one of the prime instruments of His Holiness for the transformation and to revolutionise the Sikhs from the age of war to age of peace and from tradition to modernity. The spirit of music and the spirit of divine merge together to create the world of ecstasy.

His Holiness preaches, true religious are those who are gifted with the divine qualities while those who lack these waste their time by entering into disadvantageous and futile altercations, are nothing but irreligious. The Namdhari Sikhs over which the magnetic Satguru Jagjit Singh Ji cast his radiance, is not just a sect or a religion, it is a way of life to create truly free and peaceful society of free and peaceful people in the service of living beings.

I earnestly believe that these celebrations in the honour of Modern Messiah His Holiness Sri Satguru Jagjit Singh Ji Maharaj in U.K. shall further strengthen the fraternity and camaraderie between the people of the United Kingdom and the people of India.

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# MESSAGES



His Holiness Satguru Jagjit Singh Ji Maharaj has always been a source of great inspiration to many classical musicians of India.

I was highly honoured and privileged when he visited my humble abode in the year 1967. Seeing his involvement and knowledge in the field of Indian Classical Music I played all night on that occasion. One of the raags in my repertoire that evening which had major prominence was raag Des. I came to know later that it was his favourite raag. This brought us very close to each other and he honoured me by placing two of his young followers, Gurdev Singh and Harbhajan Singh under my tutelage to teach them Sarod and Sitar playing. By the grace of god Gurdev Singh has established himself as a Sarod player in India and abroad whereas Harbhajan Singh has dedicated himself to serve at the Ashram of Satguruji.

After a few years His Holiness recommended another young tabla player, Sukhwinder Singh Namdhari whom I found highly talented and dedicated. I feel pleased to have introduced Sukhwinder all over India and abroad. He has competently accompanied me on tabla in many a concert all over the world.

It was at my suggestion that Satguruji had accepted to be present at the Sangeet Sammelans organised, under his patronage, in honour of his father, Satguru Partap Singh Ji Maharaj, a great musician, from whom he had himself inherited and learnt to play and love music. He is the innovator of the fourteen and a quarter beat meter in music which I have had the honour of playing before him at the Bombay and Calcutta festivals.

On the seventy fifth birth year of His Holiness Satguru Jagjit Singh Ji Maharaj I along with my family pray to God Almighty to grant him a healthy and peaceful long life so that we remain blessed too under his benign being.

He respects the art and the artist alike.

**-USTAD AMJAD ALI KHAN**



Words fail us when we speak about His most Exalted Holiness Satguru Jagjit Singh Ji. His intense love for and wholehearted devotion to every aspect of music - deep thought, melody and rhythm - need no testimony, and this art spontaneously permeates his whole life.

His love for art and artists touches our hearts. He can explain with extreme simplicity his deep and discerning knowledge of many rhythmic cycles and rhythmic beats. He can also play many ragas in his own unique style. All the artists have deep reverence for him. We artists attain immense satisfaction by touching the holy feet of such a great guru.

I pray to God for his long life so that he may continue showering his blessings upon us.

**-BIRJU MAHARAJ**



I have never known a spiritual guru such as "Satguru" who is so knowledgeable in the Indian classical musical field. It was a delight to witness him playing and teaching his students with such a vast knowledge, especially his grasp of rare and original ragas as well as rare talas I found very inspiring.

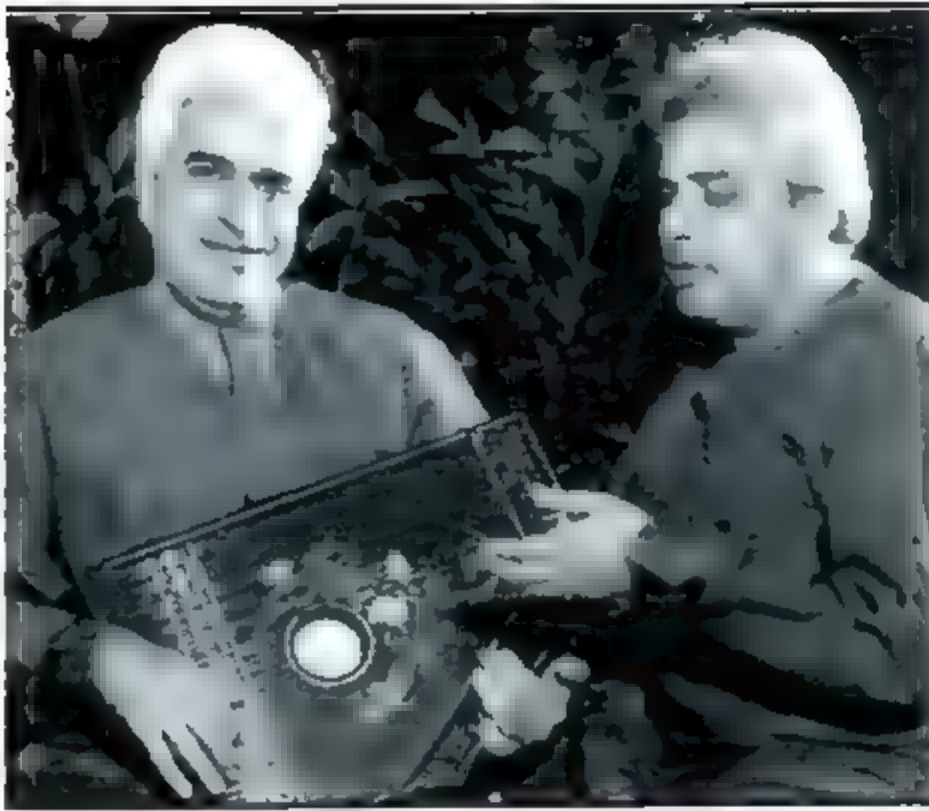
His disciples are very fortunate to have guidance with so much devotion and love. It is an honour for me to be associated with His Holiness "Satguru".

I wish him a long life and great success.

**-HARIPRASAD CHAURASIA**



# MESSAGES



Your Holiness,

We are extremely honoured and fortunate to have been accorded this opportunity to express our hearty felicitations on your 75th birthday

It is also our great honour and pleasure to express to you our sincere and undying gratitude for being our mentor and guiding light in our lives and achievements. You are the source of our inspirations, your support and benevolence from the beginning of our musical careers have helped us achieve our present stature in our profession

You are an enlightened person and possess immense knowledge of music yourself but you have chosen to nurture musical talents under the guidance of professional musicians. This amply illustrates your love of music. Your affairs, artistry and contributions in the field of music are unparalleled and historical and have greatly helped breathe new life in it. Your blessings and kindness reaches out to every aspect of music and has been a great motivating force for all who have chosen to surrender themselves to music. You have therefore become the saviour of Indian Classical Music.

We take this opportunity to pray to almighty God to bless you with an everlasting healthy and ever more fruitful life

**RAJAN MISRA & SAJAN MISRA**



Indian classical music and spiritualism are two sides of the same coin. Indian Saints and Sages have used music as a medium of meditation. Revered Satguru Ji is the brightest and most appropriate example of an ideal combination of a great spiritual guru and not only a great lover of music but having deep knowledge of this art. He has amazing knowledge of hundreds of traditional and rare compositions in various Rags and Taals. Those compositions should be recorded and preserved

Revered Satguru Ji has been providing patronage to many of the leading musicians of India. He has been instrumental in sending selected young musicians of Namdhari sect to great masters of Indian classical music to be trained in the traditional Guru Shishya Parampara (Guru Disciple tradition)

I have the great privilege of having known revered Satguru Ji so closely for more than thirty years. Respected Satguru Ji sent two disciples - Harjindar Pal Singh (India) and Kiranpal Singh (England) to have systematic training of Santoor from me. I am very happy to say that with the blessings of His Holiness Satguru both Harjindar and Kiranpal are a pair of my best disciples today

**-SHIVKUMAR SHARMA**





Sh. KUMAR GANDHARV - BIRLA MATUSHRI 1975, BOMBAY.



ZAKHIR HUSSAIN WITH GURDEV SINGH AURANGABAD 1980





**Pt HARI PARSAD CHAURASIA - FLUTE**  
**USTAD ZAKIR HUSEIN - TABLA**



**USTAD VILAYAT KHAN - SITAR**  
**Pt. KISHAN MAHARAJ ON TABLA**  
**AURANGABAD MUSIC FESTIVAL, 1980**





**HIS HOLINESS SHRI SATGURU JI SITTING WITH Pt. SHIV KUMAR SHARMA AND Pt. HARI PARSAD CHAURASIA, 1996 - BOMBAY.**



**HAZURIRAGI HARBAN SINGH, MOHAN SINGH AND SHER SINGH AND SATGURU JAGIT SINGH JI**



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An extract of miniature painting, 'Rakinamah, Deccan, 1685', Courtesy of the British Library, London

**Navras Records** is a British Company, established in July 1992, to bring out selected high quality live Concert performances of Classical and Traditional Music from the Indian Sub-Continent. To-date we have released 55 titles, comprising of performances by some of the greatest exponents of a variety of string and wind instruments, and vocal music, representing all the major classical music schools. Indian musical traditions go back to the Vedic times (2,000 B.C. - 700 B.C.) and have since evolved through the influence of a vast cultural diversity. This rich tradition has been preserved by being passed on orally from one generation to the next.

The Raga concept of melodic form, so integral to Indian music, has a time cycle manifestation, in terms of the period of the day and seasonal cycles. There is much in the ancient music form and tradition that appeals to the intellect, arouses emotions, touches the soul and permeates the living core of human experience.

**Navras** (literally meaning Nine - Nav - Emotions or Sentiments - Rasas) is a concept (elaborated in a treatise some two thousand years back) of nine different human emotions captured in the performing arts of the Indian sub-continent that encompass music, dance, theatre, painting and sculpture.



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Ustad Vilayat Khan (Sitar)  
Pandit Jasraj (Vocal)/Pandit Hariprasad  
Chaurasia (Flute)  
Pandit Bhimsen Joshi (Vocal)/  
Dr Balamurali Krishna (Vocal)  
Ustad Rais Khan (Sitar) /  
Ustad Sultan Khan (Sarangi)  
Rashid Khan (Vocal)/  
Shahid Parvez (Sitar)  
Hariprasad Chaurasia (Flute)/  
Kishori Amonkar (Vocal)  
Hariprasad Chaurasia (Flute)/  
Balamurali Krishna (Vocal)  
Ustad Vilayat Khan (Sitar)/  
Shujaat Khan (Surbahar)

## VOCAL

Pandit Bhimsen Joshi  
Ajoy Chakrabarty  
Pandit Jasraj  
Pandit Kumar Gandharva  
Rashid Khan  
Pandit Mallikarjun Mansur  
Pandit Rajan/ Sajjan Mishra  
Lakshmi Shankar  
Veena Sahasrabuddhe  
Pandit C R Vyas

## INSTRUMENTAL

Ustad Amjad Ali Khan (Sarod)  
Ustad Bismillah Khan (Shehnai)  
Pandit Hariprasad Chaurasia (Flute)  
Ustad Rais Khan (Sitar)  
Pandit Shivkumar Sharma  
(Santoor)  
Ustad Sultan Khan (Sarangi)  
Ustad Vilayat Khan (Sitar)  
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NAVRAS RECORDS LIMITED 22 Sherwood Road, London NW4 1AD

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